

Middlebury College

Bread Loaf School of English



Programs
Summer 1991

Administration

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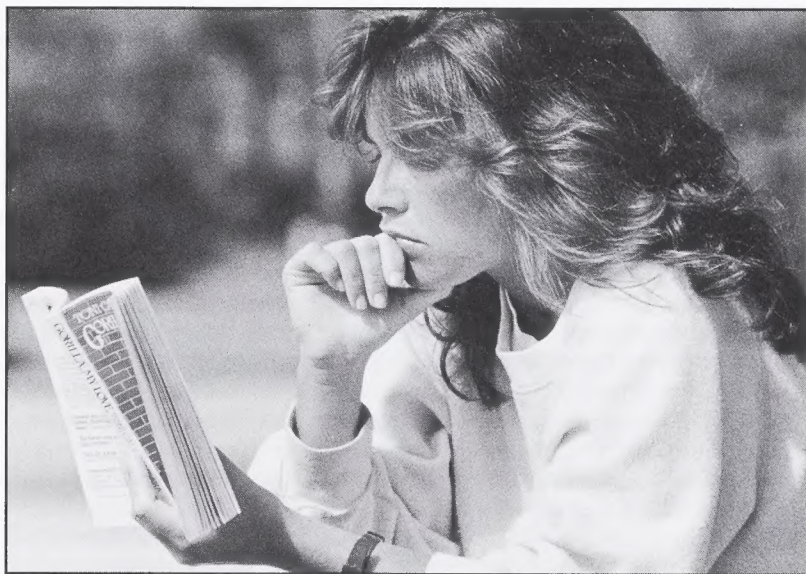
802-388-7945 (June 24-August 12)

Front cover photo by Erik Borg

Middlebury College complies with the 1964 Civil Rights Act, Title IX of the Educational Amendments of 1972, the IRS Anti-Bias regulation and Section 504 of the Rehabilitation Act of 1973. In so doing, Middlebury College does not discriminate against any individual on the basis of race, color, sex, religion, ethnic origin or handicap in any of its programs or activities. The Dean of the College, Old Chapel, Middlebury College, Middlebury, VT 05753-6005 (Tel. 802-388-3711 Ext. 5393) is responsible for coordinating the College's efforts to comply with sec. 504, Rehabilitation Act of 1973.

MIDDLEBURY COLLEGE

Bread Loaf School of English



The Aim

Each summer the Bread Loaf School of English assembles a community of teachers and learners at each of its three campuses: at the Bread Loaf Mountain campus in Vermont; at Lincoln College, Oxford; and, for the first time in 1991, at St. John's College in Santa Fe, New Mexico. Students at each of these campuses follow courses of study leading to the Master of Arts and Master of Letters degrees in English. The Bread Loaf emphasis has always been upon close contact between teacher and student in an intensive six-week course of study.

The Bread Loaf School of English at Bread Loaf, Vermont

June 25-August 10, 1991

Since 1920, the central location for these programs of study has been the campus located outside Middlebury, in sight of Bread Loaf Mountain in the Green Mountains of Vermont. Here, faculty members from many of the most distinguished graduate programs in the country offer courses in Literature, Literary Theory, Creative Writing, the Teaching of Writing, and Theater. All of these courses benefit from the on-site presence of a professional Acting Ensemble which visits classrooms and, along with actors drawn from the student body, mounts a major production each summer. Each year approximately 250 students come from all regions of the United States and several foreign countries to study at the Bread Loaf campus.

The Bread Loaf School in Vermont is one of ten summer programs of Middlebury College. Others are the Schools of Arabic, Chinese, French, German, Italian,

Japanese, Russian, and Spanish, as well as the Bread Loaf Writers' Conference. Middlebury College offers no graduate program in English during the regular academic year.

The original mountain-and-forest area in which the School of English is located was willed to Middlebury College in 1915 by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. Mr. Battell acquired large landholdings, tract by tract, starting in 1866, until several mountains were among his properties. In this striking setting Mr. Battell constructed the Bread Loaf Inn and other buildings to house his summer guests. Modern improvements and the addition of several buildings have enhanced the charm and conveniences of the original Inn and the surrounding "cottages," but the nineteenth-century structures in their Green Mountain site still make an unforgettable impression.

During the last seventy-one years Bread Loaf has counted among its faculty members such distinguished teachers and scholars as Carlos Baker, Harold Bloom, Cleanth Brooks, Reuben Brower, Donald Davidson, Elizabeth Drew, A. Bartlett Giamatti, Laurence B. Holland, Perry Miller, Martin Price, John Crowe Ransom, Donald Stauffer, and Wylie Sypher. But no one has been identified with Bread Loaf more indelibly than has Robert Frost, who first came to the School on the invitation of Dean Wilfred Davison in 1921. Friend and neighbor to Bread Loaf, Frost returned to the School every summer with but three exceptions for forty-two years. His influence is still felt, in part because Middlebury College owns and maintains the Robert Frost Farm as a National Historic Site near the Bread Loaf campus.

The Bread Loaf School of English at Lincoln College, Oxford

June 24-August 3, 1991

The Bread Loaf School of English enrolls about eighty students at Lincoln College, Oxford each summer. Bread Loaf has exclusive use of the accommodations of Lincoln College during the summer session, so that the School of English has its own identity. Located on the Turl in the center of the city of Oxford, Lincoln is one of the smallest and most beautiful of the Oxford colleges.

Each student selects one seminar as a six-credit (two units) summer's program. There are about six students in each seminar, which meets in a manner determined by the tutor. For example, the tutor may meet all students together once a week and then in tutorial for an hour. Oxford tutors place heavy emphasis on independent study; students should expect to give oral reports and write weekly papers. Seminars and tutorials are often held at the college with which the tutor is affiliated.

The Bread Loaf School of English at St. John's College, Santa Fe, New Mexico

June 26-August 8, 1991

Bread Loaf is happy to announce the opening of a third site for its School at St. John's College, Santa Fe, New Mexico. Bread Loaf in Santa Fe will have approximately seventy students in its first summer and will offer a curriculum similar to those offered in Vermont and Oxford, but with an appropriate emphasis upon Native American literature, American Hispanic literature, and writing of the Southwest.

Admission

The School of English offers only graduate courses; however, non-degree candidates and exceptionally qualified undergraduates entering their senior year of college may be admitted. Admission is on the basis of college transcripts and two letters of recommendation. Submission of a writing sample, while not a require-

ment, will strengthen an applicant's candidacy. Because the program is designed to meet individual needs, there is no set of requisites for admission, although an excellent undergraduate record in English and strong recommendations are the surest admission criteria. Students are accepted for one summer only and must reapply for each subsequent summer of study. Students whose work, in the judgment of the Director and of the faculty, is marginal and who may have difficulty completing the degree may be denied readmission. As Bread Loaf is especially committed to increasing diversity among teachers and students in its community, minority applications are encouraged.

Instructions for Application

New applicants should fill out and return the application form along with a \$35 registration fee. Application forms are available from the Bread Loaf office in Vermont at the address listed inside the front cover of this bulletin. All undergraduate and graduate transcripts should be forwarded to the Bread Loaf Office. The applicant is responsible for asking two colleagues or teachers to serve as references.

The Master of Arts (M.A.) Degree

Candidates must hold a Bachelor's degree from an accredited college and be in residence for at least one summer at the School of English in Vermont. To earn the M.A., students must successfully complete the equivalent of ten units (thirty credits). A grade of B- or better is required in order to receive course credit. The normal summer program of study consists of two courses (two units) at Vermont or Santa Fe, or one course (two units) at Oxford. In Vermont and Santa Fe, each course meets five hours a week. Exceptional students may, with permission, take a third course for credit at Vermont or Santa Fe after the first summer.

The curriculum is divided into six groups: (I) writing and the teaching of writing; (II) English literature through the seventeenth century; (III) English literature since the seventeenth century; (IV) American literature; (V) world literature; (VI) theater arts. Ordinarily the M. A. program includes a minimum of two courses each from Groups II and III and one course each from Groups IV and V. A student may, in consultation with the Director, waive one of the six required courses.

The Master of Letters (M.Litt.) Degree

The M.Litt. program builds in a concentrated, specialized way on the broader base of the M.A. in English, which is the first prerequisite for this degree. Students concentrate in either a period such as the Renaissance, a genre such as the novel, or a field of study such as American Literature.

The M. Litt. can be earned in three to five summers by following a program of ten courses or Independent Reading Projects. This program of studies is drawn up during the student's first summer in the degree program, in consultation with the Director and appropriate members of the faculty. Of these ten courses, up to three may be electives, not directly related to the field of concentration. No thesis is required. Candidates may undertake as many as four Independent Reading Projects during the academic years intervening between Bread Loaf summers and must undertake at least one such project. In the final summer a student must pass a comprehensive written and oral examination in his or her field of concentration. The program is limited to highly qualified candidates. At least one summer must be spent in residence at the School of English in Vermont.

The Master of Modern Languages (M.M.L.) Degree

The M.M.L. degree certifies a high degree of proficiency and skill in two foreign languages (French, German, Italian, Russian, Spanish) or in a foreign language and English at the Bread Loaf School of English at Vermont, Oxford, or Santa Fe. The English/foreign language program requires an additional twelve units beyond the M.A. degree as well as comprehensive written and oral examinations. The M.M.L. is administered by the Director of the Language Schools in consultation with the Director of the Bread Loaf School of English.

Program in Continuing Graduate Education The School encourages teachers who have their Master's degrees or others who have at least a Bachelor's degree to enroll for a summer as non-degree students in continuing graduate education. Upon successful completion of this program, Middlebury College will issue the student a Certificate in Continuing Graduate Education.

Undergraduate Honors Program Exceptionally able undergraduates with strong backgrounds in literary study may be admitted to graduate study at Bread Loaf after the completion of three years toward their Bachelor's degree. Their courses may either be transferred to their home institution or become the first summer's program leading to the M.A. degree at the School of English.

The Program in Writing

The Bread Loaf School's Program in Writing was inaugurated in 1978 as a series of courses (those listed under Group I), mainly for secondary-school teachers interested in research aimed at the more effective teaching of writing. Courses in the Program in Writing are open to all Bread Loaf students.

Bread Loaf students who attend the 1991 session (whether in Vermont, Oxford, or Santa Fe) and who undertake research projects in their own classrooms will be eligible in the following summer for grants of up to \$500 in addition to any financial aid award. Information on these research grants will be provided during the summer session.

With present or recent support from the Mary Reynolds Babcock Foundation, the New York Times Company Foundation, the Edward W. Hazen Foundation, and the International Paper Company Foundation, the School of English offers a limited number of grants to teachers in rural secondary schools. These grants are for full tuition during the first year at either Vermont or Santa Fe (\$2,310); additional support toward room and board on campus is available if need is established. To be eligible for first-year full-tuition scholarships, teachers must hold a Bachelor's degree from an accredited college or university and have had at least one year of teaching experience in secondary schools in rural communities. After the first year at Bread Loaf, rural teachers are considered for financial aid only in the usual manner.

Courses in the Program in Writing are in no way restricted to rural teachers. These courses will be helpful to any teacher of writing at the secondary-school or college level.

M. A. candidates in the Program in Writing may take one writing course each summer for five summers, so long as they are mindful of fulfilling their distribution requirements.

After taking one course in writing at either Vermont or Santa Fe, students may

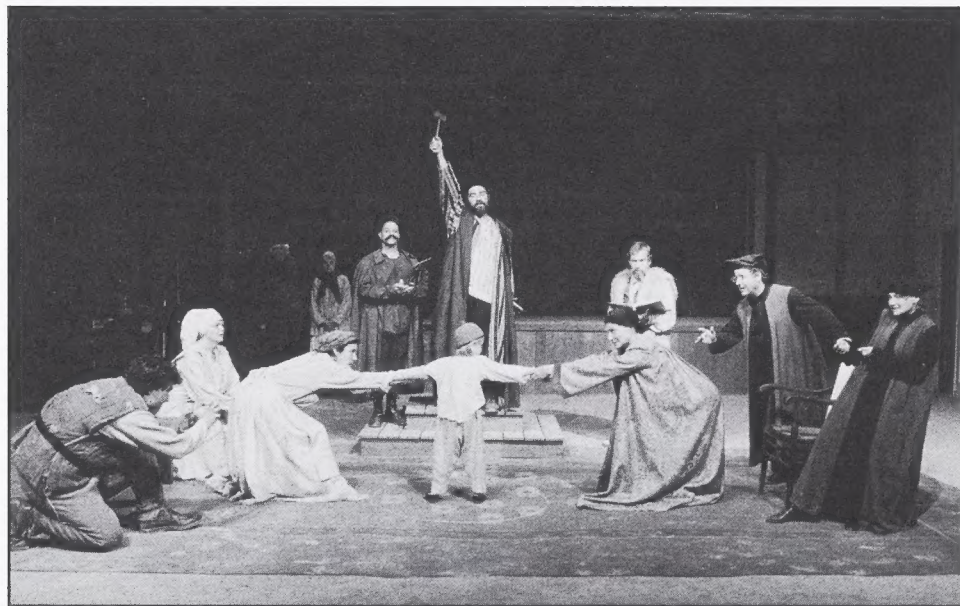
apply for a summer's study of writing in the Program in Writing at the Bread Loaf School at Oxford.

The Program in Theater

Virtually since its beginnings, the Bread Loaf School of English in Vermont has put a major emphasis upon the theater arts. The Program in Theater provides formal and informal instruction in acting, directing, playwriting, stagecraft, and design, as well as courses in dramatic literature. While the program is not structured as a professional training school, it is oriented toward bringing students into contact with theater professionals in all fields. A major aspect of theater study at Bread Loaf (Vermont) is the presentation of a wide variety of performing projects.

Beginning in 1980, Bread Loaf began bringing professional actors to the Vermont campus to assist in the mounting of the summer's major production. The participation of professional actors has increased to the point of there now being a professional company in Vermont each summer, the Bread Loaf Acting Ensemble. The Ensemble is central to the major production as well as other, smaller productions. In addition, the Ensemble is intimately involved in many of the classrooms—not only classes in dramatic literature, but also classes in other forms of literary study and in the teaching of writing. In recent years, major productions at Bread Loaf have included *Macbeth*, *Red Noses*, *The Merchant of Venice*, and *The Caucasian Chalk Circle*. The planned production for this summer is *King Lear*.

New plays written by Bread Loaf students are often produced in the Little Theatre on the Vermont campus, as are one-acts directed by advanced directing students. There are opportunities for acting students to explore and present longer scenes and for all interested students to act in informal presentations in the directing or playwriting workshops.



A scene from *The Caucasian Chalk Circle*.

Bread Loaf Faculty, 1991

At Bread Loaf, Vermont:

Isobel Armstrong, B.A., Ph.D., Leicester. Professor of English, Birkbeck College, University of London; and former Chairman at the University of Southampton.

Michael Armstrong, B.A., B.Phil., Wadham College, Oxford. Head teacher of Harwell Primary School, Oxfordshire.

Richard H. Brodhead, B.A., Ph.D., Yale. Professor of English and Chairman of the Department of English, Yale.

Michael Cadden, B.A., Yale; B.A., University of Bristol, England; D.F.A., Yale School of Drama. Assistant Professor of English, Princeton.

Dare Clubb, B.A., Amherst; M.F.A., Yale. Mr. Clubb currently teaches playwriting at Barnard and Princeton.

Stephen Donadio, B.A., Brandeis; M.A., Ph.D., Columbia. Professor of American Literature and Civilization, and Director of the Program in Literary Studies, Middlebury.

John Fleming, B.A., University of the South; M.A., Oxford; Ph.D., Princeton. Professor of Comparative Literature and Fairchild Professor of English, Princeton.

Jonathan Freedman, B.A., Northwestern; M.A., Ph.D., Yale. Associate Professor of English, Yale.

Dixie Goswami, B.A., Presbyterian; M.A., Clemson. Professor of English, Clemson University. Ms. Goswami also coordinates the Program in Writing and the Writing Grants Program at Bread Loaf.

David Huddle, B.A., University of Virginia; M.A., Hollins; M.F.A., Columbia. Professor of English, University of Vermont.

Jefferson Hunter, B.A., Pomona; B.A., University of Bristol; Ph.D., Yale. Professor of English, Smith.

Alvin B. Kernan, B.A., Williams and Oxford; Ph.D., Yale. Professor Emeritus of Humanities, Princeton.

A. Walton Litz, A.B., Princeton; D. Phil., Oxford. Professor of English and former Chairman of the Department, Princeton.

Edward Lueders, B.A., Hanover; M.A., Northwestern; Ph.D., University of New Mexico. Professor Emeritus of English and University Professor, University of Utah.

Andrea Lunsford, B.A., M.A., University of Florida; Ph.D., Ohio State. Professor of English and Vice Chair for Rhetoric and Composition at Ohio State.

Alan Mokler MacVey, B.A., M.A., Stanford; M.F.A., Yale. Mr. MacVey is on the faculty at Princeton, where for ten years he was Director of the Program in Theater and Dance. Mr. Mokler is also the Coordinator of the Theater Program and Director of the Acting Ensemble at Bread Loaf.

Carol Elliott MacVey, B.A., Notre Dame College; M.A., Middlebury. Ms. MacVey has recently directed her tenth production for the Program in Theater at Princeton University. She is also a member of Bread Loaf's Acting Ensemble.

Lucy B. Maddox, B.A., Furman; M.A., Duke; Ph.D., University of Virginia. Associate Professor and Chair, Department of English, Georgetown University.

Nancy Martin, B.A., M.A., University of London. Former Reader in Education and Head of the English Department at the University of London Institute of Education.

Carole Oles, B.A., Queens College; M.A., University of California, Berkeley. Banister Writer-in-Residence at Sweet Briar College, on leave from Old Dominion University.

Robert Pack, B.A., Dartmouth; M.A., Columbia. Axinn Professor of English, Middlebury. Mr. Pack is also the Director of the Bread Loaf Writers' Conference. Mr. Pack's most recent book of poems is *Before it Vanishes*.

Jacqueline Jones Royster, B.A., Spelman; M.A., D.A., University of Michigan. Associate Professor of English and Director of the Comprehensive Writing Program, Spelman.

Margaret Soltan, Ph.D., University of Chicago. Assistant Professor of English, George Washington University.

Robert Stepto, B.A., Trinity (CT); M.A., Ph.D., Stanford. Professor of English, African American Studies, and American Studies, Yale.

Theater Staff, Bread Loaf, Vermont

Walter C. Boswell, B.F.A., Kent State University; M.F.A., Penn State University. Associate in Theater and Scenic and Lighting Designer for the Bread Loaf Theater Program. Mr. Boswell is currently a freelance designer in Cleveland.

James Lobdell, B.A., SUNY Albany; M.A., Middlebury College. Theater Manager for the Bread Loaf Theater Program.

Ellen V. McCartney, Costume Designer for the Bread Loaf Theater Program.

Visiting Lecturers, Bread Loaf, Vermont

Nancie Atwell, Bingham/Bread Loaf Fellow. Ms. Atwell is the editor of *Workshop*, an annual by and for teachers, and most recently *Coming to Know: Writing to Learn in the Intermediate Grades*. Her book *In the Middle* won MLA's Mina Shaughnessy Prize for Outstanding Research in the Teaching of English in 1988.

James Britton, M.A., Hon. L.L.D., Emeritus Professor of Education and previous Head of the English Department, Institute of Education, University of London. He has published *Language and Learning*; *The Development of Writing Abilities*, 11-18; *Prospect and Retrospect*; and *English Teaching: An International Exchange*.

John Hardcastle, B.A., University of Wales; M.A., University of London. Lecturer, Joint Department of English and Media Studies at the University of London Institute of Education. He has written *Writing, Community, and Control* and, with Tony Burgess, *A Tale of Three Learners: The Cultural Dimensions of Classroom Learning*.

At Lincoln College, Oxford:

Dorothy Bednarowska, M.A., Oxford. Former lecturer in English at Worcester and Emeritus Fellow at St. Anne's College, Oxford.

Tony Burgess, B.A., King's College, Cambridge; M.A., Ph.D., University of London. Senior Lecturer in Education, Joint Department of English and Media Studies, Institute of Education, University of London.

Valentine Cunningham, M.A., Keble College, Oxford; D.Phil., Oxford. Fellow and Tutor in English Literature, Corpus Christi College; University Lecturer in the University of Oxford.

Lawrence Danson, B.A., Dartmouth; M.A., Oxford; Ph.D., Yale. Professor of English, Princeton, and Director of the Bread Loaf School of English at Lincoln College, Oxford, for the Summer 1991 session.

Kate Flint, B.A., M.A., Ph.D., Oxford; M.A., London. Fellow and Tutor in English at Mansfield College, Oxford.

Douglas Gray, M.A., F.B.A., New Zealand and Oxford. J.R.R. Tolkien Professor of English Literature and Language in the University of Oxford, and Fellow of Lady Margaret Hall.

Jeri Johnson, B.A., Brigham Young; M.A., M. Phil., Oxford. Lecturer in English, Lincoln College, Oxford.

Dennis Kay, M.A., University College, Oxford; D.Phil., Lincoln College, Oxford. Fellow and Tutor in English, Lincoln College; University Lecturer in the University of Oxford; and Consultant to the Director for the Bread Loaf School of English at Oxford.

Roy Park, M.A., Glasgow and Oxford; Ph.D., Pembroke College, Cambridge. Tutorial Fellow in English, Director of Undergraduate Studies, and Fellow Librarian, University College, Oxford; and University Lecturer in the University of Oxford.

John Pitcher, M.A., D.Phil., Oxford. Fellow and Tutor in English, St. John's College, Oxford; and University Lecturer in the University of Oxford.

Robert Smallwood, M.A., Ph.D., Birmingham. Deputy Director of the Shakespeare Birthplace Trust in Stratford-upon-Avon and Honorary Fellow of the Shakespeare Institute of the University of Birmingham.

Charles Whitworth, B.A., Earlham; graduate study, North Carolina; M.A., Ph.D., Birmingham; D.E.A., Montpelier. Lecturer in the School of English and Associate Fellow of the Shakespeare Institute, University of Birmingham.

John Wilders, M.A., Ph.D., Cambridge. John Hamilton Fulton Professor of the Humanities, Middlebury College; Emeritus Fellow of Worcester College, Oxford; and Senior Advisor for the Bread Loaf School of English at Oxford.

Lecturers at Lincoln College

Lyndall Gordon, Ph.D., Columbia. Fellow and Tutor in English, St. Hilda's College, Oxford.

Christopher Ricks, B.Litt., M.A., Balliol College, Oxford. F.B.A. Professor of English, Boston University. Formerly King Edward VII Professor of English Literature, University of Cambridge.

At Santa Fe, New Mexico:

Deirdre David, B.A., M.A., Ph.D., Columbia. Professor and Chair, Department of English, Temple University.

John Elder, B.A., Pomona; Ph.D., Yale. Professor of English, Middlebury College, and Director of the Bread Loaf School of English at Santa Fe for the Summer 1991 session.

Jacques Lezra, B.A., Yale and Deep Springs; M.Phil. and Ph.D., Yale. Assistant Professor of Comparative Literature and Spanish, Yale.

Ken Macrorie, A.B., Oberlin; M.A., University of North Carolina; Ph.D., Columbia. Professor Emeritus of English, Western Michigan University.

N. Scott Momaday, Regents Professor of English, University of Arizona.

Arnold Rampersad, B.A., M.A., Bowling Green; A.M., Ph.D., Harvard. Woodrow Wilson Professor of Literature and Director of the Program in American Studies, Princeton.

John Richetti, Ph.D., Columbia. Leonard Sugarman Professor and Chair, Department of English, University of Pennsylvania.

Susanne Wofford, B.A., M.Phil., Ph.D., Yale; B.Phil., Lady Margaret Hall, Oxford. Murphy Associate Professor of English, Yale.

Courses

At Bread Loaf, Vermont

Group I (The Program in Writing)

3. **Coming to Know Your Classroom: Stories and Theories**/Ms. Goswami with Mr. Britton/10:30

We believe that a sound piece of reasoning and a well-told story represent complementary ways of knowing and interpreting the classroom – its problems and opportunities, its present occupants, and the wider context of family and commu-



1990 FACULTY AT BREAD LOAF, VERMONT:

FRONT (L to R): Nancy Martin, Dixie Goswami, Stephen Berenson, Carole Oles, Peter Gerety, Annabel Patterson, Dianne Sadoff, William Worthen, Jonathan Freedman, Isobel Armstrong

CENTER: Ken Macrorie, Jefferson Hunter, Robert Stepto, Courtney Cazden, Charles Ferguson, James Lobdell, Kitty Crooks, Irwin Appel, Carol Elliott MacVey, James Maddox (Director), Alan Mokler MacVey, Stephen Donadio, Dare Clubb

BACK: Shirley Heath, David Huddle, Edward Lueders, Barry Press, Michael Wood, Anne Scurria, Lucy Maddox, Ira Sadoff, Lee Patterson

nity in which the students live their lives. Members of the course will generate logical explanations of classroom experiences, write stories which present real or imagined experiences that shed light on classroom events, and finally attempt to relate their findings to theories and stories that have been influential among teachers and to their own plans for classroom-based research. Members of the Acting Ensemble will join our writing workshops.

Texts: Berthoff, *Reclaiming the Imagination* (Heinemann); *The Word for Teaching is Learning*, ed. Lightfoot and Martin (Heinemann); Rose, *Lives on the Boundary* (Free Press); Lightfoot, *Balm in Gilead: Journey of a Healer* (Addison Wesley); Silko, *Storyteller* (Seaver).

5. Poetry Writing/Ms. Oles/T F 2:00-4:30

Primary emphasis in the workshop will be on discussion of students' poems, with revision and individual conferences an essential part of the journey toward the completed poem. Readings in the texts will present a variety of poems for examination. Assignments will be suggested as another means of expanding students' sense of poetic possibilities. Knowledge of prosody will be valuable, as will readiness to address the matter of the poem's imperative. Students will be invited to read their work before the Bread Loaf community.

Texts: Hall, *The One Day* (Ticknor); Oliver, *House of Light*; *Contemporary American Poetry*, ed. Poulin.

6. Fiction Writing/Mr. Huddle/T F 2:00-4:30

This workshop, in classes and in conferences, will emphasize student writing: producing, reading, discussing, and revising stories. Consideration will be given to issues involved in the teaching of fiction writing, and participants will be given an opportunity to conduct workshop discussions. Exercises and assignments will explore aspects of memory and imagination, point of view, structure, and prose styles. The work of modern and contemporary story writers will be assigned and discussed.

Text: *The Norton Anthology of Short Fiction*, ed. R. V. Cassill (Norton paper).

17. History and Theories of Writing/Ms. Lunsford/9:30

Where does writing come from? How has the technology of writing developed in and influenced the course of Western history? Do we write - or are we instead **written**? To address these and similar questions, we will investigate the origins of writing in the West, consider the relation of literacy to orality, and speculate on the future of writing. We will begin by creating our own literacy autobiographies, and we will use these autobiographies as a touchstone against which to measure the more theoretical works we will be reading. Our aim will be to bring the too-much-taken-for-granted term **writing** into sharp focus, to question our assumptions about what writing is and does, and to use these investigations to revise our notions of how writing may best be learned.

Texts: Havelock, *The Muse Learns to Write: Reflections on Orality and Literacy from Antiquity to the Present* (Yale); Illich and Sanders, *ABC: The Alphabetization of the Human Mind* (North Point Press); *A Short History of Writing Instructions from Ancient*

Greece to Twentieth-Century America, ed. Murphy (Hermagoras Press); Crowley, *A Teacher's Introduction to Deconstruction* (NCTE).

18. Playwriting/Mr. Clubb/M W 2:00-4:30

This course concerns itself with the life of the mind as it expresses itself in dramatic form. An initial consideration of the resources at hand will give way to regular discussions of established structures and techniques. Members of the class are asked to write a scene for each class meeting. Throughout the course, an emphasis is placed on the search for new forms, new ways of ordering our experience, new ways of putting our imagination before us.

149. Gender, Reading, and Writing/Ms. Lunsford/11:30

Does gender affect the way we read and write as well as how we view reading and writing? These questions are being hotly debated by linguists, psychologists and sociologists, composition and literary theorists, and teachers of writing. In this class, we will try answering these questions for ourselves, beginning with introspective/retrospective accounts of our own experience and then moving to the answers other scholars and teachers are giving. Our goal will not only be analytical or autobiographical, however, for we will conclude by looking carefully at the implications our study holds for our own gendered practices in and out of the classroom.

Texts: Gender and Reading: Essays on Readers, Texts, and Contexts, eds. Flynn and Schwiekart (Johns Hopkins); *Women's Ways of Knowing: The Development of Self, Voice, and Mind*, eds. Belenky, Clinchy, Goldberger, and Tarule (Basic Books); Seidler, *Rediscovering Masculinity: Reason, Language, and Sexuality* (Routledge); *Gender in the Classroom: Power and Pedagogy*, eds. Gabriel and Smithson (University of Illinois).

162. Theory and Practice in Writing Across the Curriculum/Ms. Royster/10:30

This workshop focuses on the territory that we broadly define as "writing across the curriculum" with the intent of bringing into bolder relief theoretical and pedagogical issues that serve to shape policy and practice. We will look closely at curriculum, pedagogy, and assessment, exploring teaching, learning, and institutional planning in very hands-on ways. The effort will be to look dialectically at how such points of departure can interact in the actual practice of these types of activities.

Texts: FORUM: Essays on Theory and Practice in the Teaching of Writing, ed. Stock (Boynton/Cook); *Writing Across the Disciplines: Research into Practice*, eds. Young and Fulwiler (Boynton/Cook).

172. Recreating the World Through Narrative/(second three weeks)/Mr. Armstrong/9:30 and T Th 2:00-4:30

This course explores the growth of narrative between early childhood and late adolescence. It is an assumption of the course that the stories which children compose make sense as literature and are a proper subject for interpretation. Our first focus will be on children's written narratives, but we will move on to examine spoken and gestural narratives; the narratives of play; drama and the visual arts as narrative means. We will study the development of children's literary consciousness, the conditions that sustain narrative growth, the role of teaching in narrative development, and the cultural determinants and implications of children's narra-

tive practice. We will collaborate on a series of written reflections on the natural history of narrative in a variety of cultural settings, as represented by the schools in which we teach. Members of the class are asked to bring with them a collection of their students' narratives, whether written, taped, painted, drawn, photographed, or filmed.

This course is preceded by course 174 listed below.

Texts: Paley, *The Boy Who Would Be a Helicopter* (Harvard); Matthews, *Dialogues with Children* (Harvard); *Narratives from the Crib*, ed. Nelson (Harvard); Benjamin, "The Story Teller" in *Illuminations* (Schocken); Silko, *Storyteller* (Seaver). Other texts will be included during the course.

174. Writing Oneself: Examining the Teaching of Writing, Meeting Practitioners, Discussing What the Masters Say / (first three weeks) / Miss Martin / 9:30 and T Th 2:00-4:30

A writing workshop and reading seminar focussed on language and learning. People will be expected to write a good deal (mostly self-chosen) and give and receive help in small seminar groups. We shall study theories of the social origin of thinking and its relation to talk and writing. We shall aim to arrive at a rationale for the teaching of writing and the place of language in the school or college curriculum. Students are asked to bring a short tape recording of a conversation between peers (adults or children) together with a five-minute transcript of part of it. The transcript is essential.

This course is followed by course 172 listed above.

Texts: Vygotsky, *Mind in Society* (Harvard); Britton, *Prospect and Retrospect: Selected Essays* (Heinemann); Smith, *Writing and the Writer* (Holt, Rinehart, Winston); *The Word for Teaching is Learning*, eds. Lightfoot and Martin (Heinemann); *Writing and Learning Across the Curriculum*, eds. Martin et. al. (Boynton/Cook).

200. A Workshop in Nature Writing / Mr. Lueders / T Th 2:00-4:30

This workshop will be grounded in notes and journals, as well as in the landscapes around us. We enter the field of nature writing through interwoven dialogues between observation and reflection, fact and imagination, individual experience and common ground. We will begin with the work of established nature writers, then move our focus to writing by the members of the seminar, some of which will grow from outings and observations in the Bread Loaf area.

Texts: *Words from the Land*, ed. Trimble (Peregrine Smith); *Writing Natural History: Dialogues with Authors*, ed. Lueders et al. (University of Utah). In addition, participants should own field guides to flowers, trees, birds, and animals of the Northeast. Guides in the Peterson and Audubon series are among the best.

215. The Essayist Tradition Among African-American Women / Ms. Royster / 8:30

This course looks historically at African-American women as writers of essays from the 1830's to the present. Using analyses that take into account the convergence of race, class, gender, and ethnicity, we will explore: the context within which each author writes; her use of writing as a socio-political tool; the actual texts that she produced in terms of subject, apparent values, and assumptions; audience; purpose;

and patterns of language use. (This course may also be taken as a Group IV course.)

Texts: Giddings, *When and Where I Enter: The Impact of Black Women on Race and Sex in America* (Bantam); Maria W. Stewart, *America's First Black Woman Political Writer: Essays and Speeches*, ed. Richardson (Indiana University Press); Cooper, *A Voice from the South* (Oxford University Press); Davis, *Women, Race, and Class* (Random House); Walker, *Living by the Word* (Harcourt Brace Jovanovich).

Group II (English Literature through the Seventeenth Century)

19. Chaucer/Mr. Fleming/8:30

A study of the major poetry of Geoffrey Chaucer. Special attention will be given to questions of aesthetic principle, narrative and dramatic technique, uses of literary conventions, irony, comic range, and moral vision.

Texts: *The Riverside Chaucer*, ed. Benson (Houghton Mifflin); Boethius, *The Consolation of Philosophy*, tr. Green (MacMillan).

28. Shakespeare: Troubling Plays/Mr. Brodhead and Mr. MacVey/M Th 2-5:00

A team-taught course on a handful of Shakespeare's plays, focussing on the interpretive challenges they present. We will explore each play from several points of view, and look carefully at the relationship between reading and staging these works.

Texts: Shakespeare: *A Midsummer Night's Dream*, *Henry V*, *The Merchant of Venice*, *Othello*, and *King Lear*; Brook, *The Empty Space*.

51. Theater and Power: Shakespeare at the Stuart Court/Mr. Kernan/9:30

An historical reading of the plays written for the court of James I. We will consider *Hamlet*, *King Lear*, *Antony and Cleopatra*, *Macbeth*, *Coriolanus*, *The Tempest*, and others, plus the Sonnets. The plays will be located in the political and social, as well as the artistic, setting of a divine-right monarch's court, and will consider in close detail the relationship of a master artist and his work to the needs and interests of a royal patron. The larger context will be that of European courtly art, of which the Shakespeare plays written between 1603-1612 are one of the great achievements, comparable to Michelangelo in the Sistine Chapel, Bach's Brandenburg Concertos, and Goethe's work at Weimar.

Texts: Akrigg, *Jacobean Pageant or the Court of James I* (Harvard); any good edition of the Shakespeare plays listed above.

Group III (English Literature since the Seventeenth Century)

11. Power and the Sublime in Romantic Poetry/ Ms. Armstrong/9:30

We shall consider the very different responses to the idea of the sublime in writing of male and female poets of this time and enquire how the sublime became an important preoccupation, what it signified, why it became a site of conflict, and why

it became involved in accounts of gender. The work of Blake, Wordsworth, Coleridge, Byron, Shelley, Keats, and the virtually unread Mrs. Barbauld, Joanna Baillie, Eliza Cook, Caroline Norton, Letitia Landon, and Felicia Hemans will be explored. Burke's treatise on the sublime and the beautiful, other discussions by Kant and Hazlitt, and some of the Twentieth-Century discussions of the sublime (for instance, Lyotard and Eagleton) which illuminate earlier debates will also be explored.

Texts: Burke, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*, ed. Boulton (Routledge); Blake, *The Oxford Illustrated Songs of Innocence and Experience*; and *Romantic Poetry and Prose*, ed. Bloom and Trilling (Oxford University Press). From the Bloom/Trilling anthology read as much Blake, Wordsworth, Coleridge, Shelley, Keats, and Byron as you can, in particular Blake's *The Marriage of Heaven and Hell*, Wordsworth's "Tintern Abbey" and *The Prelude*, Coleridge's "The Ancient Mariner," Keats's "The Eve of St. Agnes," and Shelley's "Mont Blanc." Supplemental photocopies of the women's poetry and additional texts will be made available during the summer.

34. The Nineteenth-Century English Novel / Ms. Soltan / 11:30

Through a discussion of novels like *Middlemarch*, *Tess of the D'Urbervilles*, and *Wuthering Heights*, we'll consider the critical debates that continue to revolve around the Nineteenth-Century novel. For instance, is there such a thing as a Nineteenth-Century English novel? Is it possible to define a particular genre of writing featuring triumphant bourgeois social values, a realistic style, and so forth? Aside from generic (and related theoretical) questions, we will consider character, moral philosophy, and history in the novel.

Texts: C. Brönte, *Jane Eyre* (Dutton); E. Brönte, *Wuthering Heights* (Oxford); Hardy, *Tess of the D'Urbervilles* (Houghton Mifflin/Riverside); Eliot, *Middlemarch* (HM/Riverside); James, *Portrait of a Lady* (HM/Riverside); Dickens, *Bleak House* (Penguin); Balzac, *Lost Illusions* (Penguin); Flaubert, *Madame Bovary* (HM/Riverside).

63. Yeats and Eliot / Mr. Litz / 8:30

An intensive study of the two writers, with special attention to their place in the Modernist tradition.

Texts: T.S. Eliot, *Complete Poems and Plays* (Harcourt); W.B. Yeats, *Collected Poems* (Macmillan) and *Autobiography* (Collier).

100. James Joyce / Mr. Hunter / 10:30

Close reading and discussion of fiction by a writer variously described as the Irish Homer, the Irish Dante, a pornographer (U.S. Customs Service), "the man who destroyed the Nineteenth Century" (T.S. Eliot), a "queasy undergraduate scratching his pimples" (V. Woolf), and "a man of small virtue, inclined to alcoholism" (J. Joyce). We'll look briefly at *Dubliners* and *Portrait of the Artist as a Young Man*, and sample *Finnegans Wake*, but concentrate on *Ulysses* and the issues it raises, such as the usefulness of myth, the difficulty of modernist literature, and the working of interior monologue.

Texts: *The Portable James Joyce*, ed. Levin (Penguin) and Joyce, *Ulysses* (corrected edition) (Random House).

154. British Society Drama: 1890 - 1980/Mr. Cadden/11:30

A study of the dominant genre in Twentieth-Century British theater, with special emphasis on the comedy of manners as a form of social criticism. Playwrights will include Oscar Wilde, George Bernard Shaw, Elizabeth Robins, Harley Granville-Barker, Noel Coward, Harold Pinter, Joe Orton, and Caryl Churchill.

Texts: Wilde, *The Plays of Oscar Wilde* (Vintage); Shaw, *Plays Unpleasant, Major Barbara, and Heartbreak House* (Penguin); Robins, *Votes for Women in How the Vote was Won* (Methuen); Barker, *Plays by Harley Granville-Barker* (Cambridge); Coward, *Three Plays* (Grove); Orton, *The Complete Plays* (Grove); Pinter, *The Homecoming and Old Times* (Grove); Churchill, *Plays, Volume One* (Methuen).

Group IV (American Literature)

39. Contemporary American Short Story/Mr. Huddle/10:30

Among the considerations of this discussion-oriented class will be structure, style, and theme; strengths and weaknesses of individual stories, collections, and authors from 1950 to the present; and what contemporary fiction can tell a reader about contemporary culture. Students will be asked to give brief class presentations.

Texts: Carver, *Where I'm Calling From*; Dubus, *Selected Stories* (Vintage); Bambara, *Gorilla, My Love* (Vintage); Olsen, *Tell Me a Riddle* (Dell); Alvarez, *How the Garcia Girls Lost Their Accents* (Algonquin); Brodkey, *Stories in an Almost Classical Mode* (Vintage); Wideman, *Fever* (Penguin); Salter, *Dusk* (North Point); Kauffman, *Places in the World a Woman Could Walk* (Penguin); Munro, *Friend of My Youth*; Barnett, *The Body and its Dangers*; O'Brien, *The Things They Carried*; and Eakins, *The Hungry Girls* (Cadmus).

41. Studies in American Fiction/Mr. Donadio/11:30

Readings in representative works published between the late 1870's and the early 1930's, with particular emphasis on the tension between individual freedom and social constraint, between the demands of personal integrity and the requirements of human relationship. Students in this course should be familiar with Twain's *Adventures of Huckleberry Finn* and, if possible, James's *Portrait of a Lady*.

Texts: James, *Daisy Miller in Great Short Works of Henry James* (Harper Collins); James, *The Wings of the Dove* (Penguin); Dreiser, *Sister Carrie* (Houghton Mifflin/Riverside); Wharton, *The House of Mirth* (NAL Signet); Stein, *Three Lives* (Penguin); Cather, *A Lost Lady* (Vintage Classic); Fitzgerald, *Tender is the Night* (Scribner Macmillan).

75. The Modern Long Poem/Mr. Litz/10:30

Although Ezra Pound said as early as 1914 that he could see no impediment to a "long imagiste or vorticist poem," the problem of writing a long poem under the conditions of modernist poetry became a major concern for poets of his generation. This course will begin with a quick survey of early modern attempts at a long work, and then focus on four of their successors: Eliot's *Four Quartets*, Stevens's "Notes Toward a Supreme Fiction," Williams's *Paterson*, and Pound's *Cantos*.

Texts: Pound, *Personae* (New Directions); Eliot, *Complete Poems and Plays* (Harcourt); Stevens, *The Palm at the End of the Mind: Selected Poems* (Vintage); Williams, *Paterson*

(New Directions); Pound, *Selected Cantos* (New Directions); Kearns, *Guide to Ezra Pound's Selected Cantos* (Rutgers).

91. African American Drama Since 1960/Mr. Stepto/11:30

A discussion-oriented course, with actor involvement, studying African American drama since the premiere (1959) of Lorraine Hansberry's *A Raisin in the Sun*. The playwrights include Hansberry, A. Kennedy, A. Baraka, J. Baldwin, D.T. Ward, C. Gordone, C. Fuller, N. Shange, and A. Wilson. Also, in order to broaden the discussion to considerations of transatlantic practices of black theater, we will read plays by Derek Walcott and Wole Soyinka. Generally, the issue before us will be how the drama contributes to the African American practice of literary realism while fashioning its own singular art forms – the choreopoem, the ritual/carnival play – often through pursuing some concept of “community theater.” Videotapes of some productions will be assigned.

Text: Contemporary Black Drama, eds. Oliver and Sills (Scribner/Macmillan).

106. F. Scott Fitzgerald and Ernest Hemingway/Mr. Donadio/T Th 2:00-4:30

A seminar offering opportunities for sustained analysis of the careers of these two authors, with particular emphasis on the interrelationships of those careers. Among the critical issues to be addressed are the characteristic ambitions of these authors; their conceptions of the needs, responsibilities, and privileges of the artist; and the commerce between autobiography and fiction which is central to their works. Collateral readings will include works by Sherwood Anderson, Ring Lardner, and Gertrude Stein.

Texts: Fitzgerald: *This Side of Paradise*, *The Beautiful and the Damned*, *The Great Gatsby*, *Tender is the Night*, *The Crack-Up*, and *The Stories of F. Scott Fitzgerald* (all Scribner Macmillan). Hemingway: *The Short Stories of Ernest Hemingway*, *The Sun Also Rises*, *A Farewell to Arms*, *Death in the Afternoon*, and *A Moveable Feast* (all Scribner Macmillan); *By-Line: Ernest Hemingway* (Bantam).

131. The Hollywood Film and American National Identity/Mr. Freedman/11:30

This course will sketch some moments in the complex process by which the Hollywood film industry helped to shape – and contest – the very notion of “the American,” to reconfigure the relation between Americanness and ethnic and racial identities, and to give mythic shape to central American experiences. We will first canvass some of the major achievements of the classic Hollywood cinema; then we will turn to the 1970's and 1980's and witness the systematic critique (and frequent reanimation) of the very substance and images of those classic cinematic texts. As we do so, we will strive to formulate a way of talking and thinking about film that does justice to its formal and generic properties without neglecting its social and historical dimensions. We will also test cinematic representations against literary and historical ones. Students should be aware that this course demands a major time commitment in terms of reading, writing, and viewing requirements.

Cinematic texts will be drawn from the following (please try to see as many of these as you can before the summer): Griffith, *The Birth of a Nation* and *Intolerance*; Ford, *Stagecoach* and *The Man Who Shot Liberty Valance*; Hawks, *Scarface*; Capra, *It Happened*





One Night and It's a Wonderful Life; Sturges, *Sullivan's Travels*; Altman, *McCabe and Mrs. Miller*; Demme, *Melvin and Howard*; Scorsese, *Mean Streets*; De Palma, *Scarface*; Allen, *Annie Hall*; Coppola, *The Godfather, Part I and Part II* (with perhaps a field trip to Part III); Wang, *Chan is Missing*; Lee, *Do the Right Thing*; the Tavianis, *Good Morning, Babylon*.

Texts: Anderson, *Imagined Communities* (Verso); Cahan, *The Rise of David Levinsky* (Harper and Row); Dixon, *The Clansman: An Historical Romance of the Klu Klux Klan* (University of Kentucky); Johnson, *The Autobiography of an Ex-Colored Man* (Vintage); May, *Screening Out the Past: The Birth of Mass Culture and the Motion Picture Industry* (University of Chicago); Rieder, *Canarsie: The Jews and Italians of Brooklyn Against Liberalism* (Harvard); Wister, *The Virginian* (New American Library). There will be many other shorter readings as well.

Please try to read *Screening Out the Past* and *The Clansman* before the beginning of the summer.

160. The Poetry of Robinson, Frost, and Stevens/Mr Pack/M W 2:00-4:30

The themes of affirmation and despair will be considered through careful analysis and comparison of selected poems with special attention to each poet's faith in the celebratory and curative power of the verbal imagination. "But there's a time/For most of us when words are all we have/To serve our stricken souls." – E.A. Robinson

Texts: Robinson, *Selected Poems* (Collier); Frost, *The Poetry of Robert Frost* (Holt, Rinehart); Stevens, *Collected Poems* (Knopf); Pack, *Affirming Limits* (Univ. of Massachusetts Press).

211. Native American Literature/Ms. Maddox/9:30

An introduction to a representative range of works by North American Indian writers. Most of the writers we will consider are contemporary; the works we will read include fiction, poetry, and drama.

Texts: Neihardt, *Black Elk Speaks* (Washington Square); Momaday, *The Way to Rainy Mountain* (Univ. of New Mexico); Harper's *Anthology of 20th Century Native American Poetry*, ed. Niatum (Harper & Row); Geiogamah, *New Native American Drama* (Univ. of Oklahoma); Welch, *Fools Crow* (Penguin); Silko, *Storyteller* (Seaver) and *Ceremony* (Penguin); Erdrich, *Love Medicine* (Bantam).

215. The Essayist Tradition Among African-American Women/Ms. Royster/8:30

See description under Group I offerings. This course can be used to satisfy the Group IV requirement at Bread Loaf; students should indicate this at the time of registration.

Group V (World Literature)

72. Modernism and Postmodernism/Ms. Soltan/8:30

This course aims to do two things: to provide students with an introduction to contemporary literary theory, and to focus on the shift from modernism to postmodernism in literature and in culture. If "deconstruction" designates a particular method of reading, "postmodernism" designates the larger cultural reality within which phenomena like deconstruction emerge. To give some sense to both of these terms, we will read a representative modernist work (Gide's *The Counterfeiters*) and a postmodern one, and we will also read various theorists of the post-modern (Frederic Jameson, Linda Hutcheon, Brian McHale).

Texts: Gide, *The Counterfeiters* (Vintage/Random House); McHale, *Postmodernist Fiction* (Methuen); Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction* (Routledge); Huyssen, *After the Great Divide: Modernism, Mass Culture, Postmodernism* (Indiana); Bloom et al., *Deconstruction and Criticism* (Continuum); Eagleton, *Literary Theory: An Introduction* (Minnesota); Rushdie, *Shame* (Vintage); *Modern Criticism and Theory*, ed. Lodge; Graff, *Literature Against Itself* (U. Chicago).

93. Modern Drama/Mr. Cadden/9:30

A study of major plays by Ibsen, Strindberg, Chekhov, Pirandello, Brecht, and Beckett. Emphasis will be placed on the theatrical and characterological revolutions they initiated and the influence they continue to exert on contemporary drama and theater.

Texts: Ibsen: *Peer Gynt* (Minnesota) and *Four Major Plays*, Vols. One and Two (Signet); Strindberg, *Five Plays* (Signet); Chekhov, *Five Plays*, trans. Hingley (Bantam); Pirandello, *Naked Masks* (Dutton); Brecht, *Threepenny Opera*, *Mother Courage and Her Children*, and *The Caucasian Chalk Circle* (Methuen); Beckett, *Waiting for Godot*, *Happy Days*, and *Collected Shorter Plays* (Grove).

109. Fictions of Empire/Mr. Hunter/8:30

Close reading and discussion of colonial and post-colonial novels, chiefly about Africa and India. We'll examine the politics of imperialism and the attitudes (racial, cultural, national) on which it is based, but also consider the politics of newly independent states, and beyond that the codes by which colonizers and colonized live (or fail to live), the alliances they form, the isolation they suffer, and the varieties of courage they display.

Texts: *Best Short Stories of Rudyard Kipling*, ed. Meyers (Signet); Conrad, *Lord Jim* and *Heart of Darkness* (both Penguin); Coetzee, *Waiting for the Barbarians* (Penguin); Achebe, *Things Fall Apart* (Fawcett); Naipaul, *In a Free State* (Penguin); Forster, *A Passage to India* (Harcourt Brace Jovanovich); and one additional novel about India.

127. Dante's Divine Comedy/Mr. Fleming/10:30

A detailed study of the *Divine Comedy*, with special attention to questions of literary background, aesthetic and moral design, structure, and interpretation.

Texts: Dante: *Inferno*, *Purgatorio*, and *Paradiso*, tr. Sinclair (Oxford).

Group VI (Theater Arts)

129. Acting Workshop/Ms. MacVey/M Th 2:00-5:00

This workshop course is designed for those with little or no acting training or experience but who nonetheless feel a "hunger for the fire." Students will participate in exercises and scenes designed to stimulate their imagination, increase their concentration, and develop the skills needed to act with honesty and theatrical energy. An equally important and demanding part of the course work will be journal writing.

Texts: Chekhov, *The Seagull*, trans. Van Itallie; Herrigel, *Zen in the Art of Archery*.

At Lincoln College, Oxford

Group I (The Program in Writing)

533. Writing, Discourse, and Culture/Mr. Burgess

A central concern of this seminar and its accompanying tutorials will be a study of the relationships among writing, learning, and culture. It will explore the need for a rationale for the teaching of writing which takes account of the role of language in learning and which also seeks to address questions of linguistic and cultural diversity. Such exploration will be pursued through 1) a systematic study of theories of writing and a consideration of ways in which these theories may illuminate the practice of individuals and schools; 2) visits to public and private British schools, colloquia at Lincoln with British teachers and other educators; 3) students' self-directed writing, of different kinds. A strong emphasis is placed on supporting



students' own projects in research or writing. (It will help if students bring with them their own work in progress, though this should not be regarded as a condition of entry to the course.)

Open only to students who have previously attended the Bread Loaf School of English.

Group II (English Literature through the Seventeenth Century)

504. Seventeenth-Century Poetry/Mr. Wilders

Detailed readings of selected poems by John Donne, Ben Jonson, and their successors, including Herbert, Marvell, Crashaw, Vaughan, Traherne and the Cavalier poets. The course will end with the poetry of John Wilmot, Earl of Rochester.

Texts: *English Seventeenth-Century Verse: An Anthology*, Vol. I, ed. Martz (Norton); *Ben Jonson and the Cavalier Poets*, ed. Maclean (Norton Critical Edition); *Rochester*, ed. Vieth (Yale Paperback). Note: The Martz and Maclean anthologies are much more easily obtainable in America than in England and students should be sure to bring their copies to England with them.

518. Shakespeare: On the Page and On the Stage/Mr. Smallwood and Mr. Whitworth

This seminar takes as its starting point the proposition that a play, a dramatic text, can be realized only in performance. Selected plays will be discussed with particular reference to productions in the current repertoire of the Royal Shakespeare Company in Stratford-upon-Avon and London. Works by dramatists contemporary with Shakespeare may be included should they figure in the RSC repertoire, and Shakespeare productions by other companies may also be considered. Some of the classes will take place at the Shakespeare Centre in Stratford, including meetings with members of the RSC, who will discuss their work and the productions being seen. An announcement of the plays on the syllabus is expected in the early months of 1991. Students must expect additional charges for tickets and transportation of about \$350.

The Bread Loaf School of English acknowledges the collaboration of the Shakespeare Birthplace Trust in arranging this course.

Texts: Plays of the repertory (to be announced) in reliable editions [e.g. Wells and Taylor (Oxford), Riverside, Pelican, Bevington (among editions of complete works), Arden, Oxford, New Cambridge, New Penguin, Signet (among paperback series).] Selected readings on Shakespeare in the theatre. A reading list will be sent to course participants prior to the start of the session.

524. Chaucer/Mr. Gray

This seminar will study some poems of Chaucer and his contemporaries and attempt to place them in their cultural and literary context in late medieval England. The works discussed will include *Troilus and Criseyde*, selected *Canterbury Tales*, and *Sir Gawain and the Green Knight*.

Texts: *The Riverside Chaucer*, ed. Benson (Houghton Mifflin or Oxford U.P. paperback), or some other reasonably complete edition of Chaucer's works; *English Verse*

1300-1500, ed. Burrow (Longman); *Pearl, Cleanness, Patience and Sir Gawain and the Green Knight*, ed. Cawley (Everyman's Library, E. P. Dutton). For reference: *A Chaucer Glossary*, eds. Davis, Gray, Ingham, Wallace-Hadrill (Oxford, paperback).

525. Sidney and Spenser/Mr. Kay

Members of the class will be encouraged to study the chief works of Sidney and Spenser in a variety of contexts. A series of major texts (*The Faerie Queene*, *Astrophel and Stella*, and both versions of *Arcadia*) will be examined in class, forming the basis for a more detailed and specialized study of the two writers in tutorials.

Texts: Sidney, *Selected Poems*, ed. Duncan-Jones (Oxford 1973); Sidney, *Apology for Poetry*, ed. Shepherd (1965); Sidney, *The Old Arcadia*, ed. K. Duncan-Jones (Oxford 1985); Sidney, *Arcadia*, ed. Evans (1977); Spenser, *The Faerie Queene*, ed. Hamilton (1977), or ed. Roche (1978).

526. Shakespeare's Comedies in Performance/Mr. Wilders

A study of *A Midsummer Night's Dream*, *The Merchant of Venice*, *Much Ado About Nothing*, *As You Like It*, *Twelfth Night*, and *Measure for Measure*. One week will be devoted to each of the six plays, and students will be expected to participate in rehearsals of selected scenes. An attempt will be made to discover the unique achievement of each play and, if possible, the nature of Shakespearean Comedy generally with particular emphasis on construction and dramatic effect.

Texts: The New Penguin (paperback) editions of the six plays. These are easily obtainable both in America and at Oxford. For ease of reference we should all use the same editions.



528. Shakespeare and Jacobean Drama/Mr. Kay

A reading of Shakespeare's Jacobean plays (from *Othello* to *The Two Noble Kinsmen* and *Henry VIII*) in conjunction with related works by his major contemporaries (Beaumont and Fletcher, Chapman, Ford, Jonson, Marston, Middleton, and Webster). Students will be encouraged to consider the nature and development of particular genres (such as tragicomedy, romance, and tragedy) and to examine their deployment by Shakespeare and his Jacobean contemporaries.

Texts: Read at least some of the plays of the period, as well as Montaigne's *Essays*. Also Greenblatt, *Shakespearean Negotiations* (Berkeley, 1988); Marcus, *Puzzling Shakespeare: Local Reading and its Discontents* (Berkeley, 1988); Gurr, *The Shakespearean Stage, 1574-1642* (2nd ed., Cambridge, 1980); Patterson, *Shakespeare and the Popular Voice* (1989); *The Cambridge Companion for Shakespeare Studies*, ed. Wells (1986).

Group III (English Literature since the Seventeenth Century)

506. Innocence and Experience/Mr. Park

A study of the influence of the Romantics' secularized vision of redemption on the poetry and novels of the Victorian period. The four writers studied in detail will be: Blake, Keats, Matthew Arnold, and George Eliot.

Texts: Bunyan, *The Pilgrim's Progress* (Penguin); Blake, *Poetry and Designs* (Norton); Keats, *Complete Poems* (Penguin); Arnold, *Poetry and Prose* (Oxford Authors); Eliot, *Silas Marner*, *The Mill on the Floss*, and *Middlemarch* (all Penguin). A knowledge of Milton's *Paradise Lost* would also be useful.

508. Yeats and Joyce/ Ms. Johnson

An intensive study of the two writers in the context of their relative positions in the literary history of Romantic/Modern poetry and High Modern/Postmodern fiction. Of course their historical/political positions as "arch" (Yeats) and "exiled" (Joyce) Irish writers will be seen to be relevant.

Texts: Yeats: any edition of the complete or collected poems (the MacMillan paperback *Complete Poems* will do nicely). Joyce: *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake*.

523. The Victorian Woman Novelist/Ms. Flint

This course will look at the challenges and problems facing the Victorian woman writer. We shall examine their representation of women's subjectivity and social relations, and consider the implications of style and subject matter, in order to determine what is distinctive about writing by women during this period. The texts will be set firmly within the context of Nineteenth-Century debates about gender, sexuality, novels, and novel reading.

Texts: C. Brönte, *Jane Eyre* and *Villette*; Gaskell, *Mary Barton* and *Ruth*; Eliot, *The Mill on the Floss* and *Middlemarch*; Braddon, *Lady Audley's Secret*; Schreiner, *The Story of an African Farm*. All texts are available either in *The World's Classics* or in Penguin editions.

534. Eighteenth-Century Satire/Mr. Cunningham

This course will inspect the tradition and nature of satire through readings of satirical texts from the great period of English satire. Main texts will come from Swift (*Gulliver's Travels* and poems), Pope (*The Rape of the Lock* and the two *Dunciads*), and Dryden (versions of Juvenal), with some investigation of their near contemporaries Rochester, Oldham, Sterne, and Fielding, as well as backward looks at Erasmus and Rabelais.

553. Jane Austen and the Bröntes/Mrs. Bednarowska

A study of the work of these writers with special reference to theme, structure, attitudes of love, marriage, morals and religion, and the "Gothic" element.

Texts: Austen: *Northanger Abbey*, *Emma*, and *Persuasion*; C. Brönte, *Jane Eyre* and *Villette*; and E. Brönte, *Wuthering Heights*.

554. The Essay: Readers and Writers Reading and Writing/Mr. Danson

Studies in the ubiquitous genre, concentrating on Nineteenth- and Twentieth-Century British essays in Romanticism and estheticism (Lamb, Hazlitt, Arnold, Pater, Wilde, Beerbohm, Forster, Woolf, and Orwell), but beginning in France with, extravagantly speaking, the birth (Montaigne) and death (Barthes) of the author. Students' own essays will also become objects of study as they explore the border between "literature" and "criticism" to reflect on the construction of the writerly self, the relation of parody and quotation to originality and subjectivity, personality and politics in a writer's vocation.

Texts: A photocopied package of readings will supplement whatever good texts students can supply.

560. Virginia Woolf in the Context of Feminist Theory/Ms. Johnson

An intensive study of Woolf's novels and non-fiction side by side with recent developments in feminist literary theory. We will examine her contribution to and critique of literary Modernism, but will concentrate on her increasing awareness of the vital significance of gender to any serious reconsideration of genre. Too, the particular trajectory of Woolf's literary career will be examined with the aim of exploring the ways in which it might be seen as proleptic of the movement of contemporary feminist theory. Thus, this will not simply be a reading of Woolf through feminism, but a reading of feminism through Woolf.

Texts: Woolf: *The Voyage Out*, *Night and Day*, *Jacob's Room*, *Mrs. Dalloway*, *To the Lighthouse*, *Orlando*, *The Waves*, *The Years*, *The Pargiters* (buy your copy in the U.S.; it's not available in England), *Between the Acts*, *A Room of One's Own*, and *Three Guineas*. As for feminist theory, begin with Toril Moi's *Sexual/Textual Politics*. The rest will be selected essays of Kristeva, Irigaray, Cixous, Clement, Spillers, Spivak, Morris, Felman, Johnson, Coward, *et al.* from random sources which will be drawn together in a reader available at Oxford.

Group V (World Literature)

561. Tragedy: Shakespeare and the Greeks/Mr. Pitcher

This course will examine a number of Greek tragedies, from Aeschylus to Euripides, and then compare these with five tragedies by Shakespeare. Attention will be given to the critical tradition which has responded to these plays – from Aristotle through Hegel and Nietzsche to Girard *et al.* The question of influence will be considered (is there a Euripidean element in *Titus Andronicus*?), but it is not central to the course. Rather, the emphasis will be on the genre of tragedy in drama in the two periods: 5th Century BC Athens and Renaissance England.

Texts: Aeschylus, *The Oresteia*; Sophocles, *Oedipus the King*, *Oedipus at Colonus*, and *Antigone*; Euripides, *The Bacchae* and *Iphigenia in Tauris* (preferably in translations published in *The Complete Greek Tragedies*, eds. Greene and Lattimore, University of Chicago Press); Shakespeare, *Titus Andronicus*, *Hamlet*, *Macbeth*, *King Lear*, *Timon of Athens* (in the Arden, Signet, Penguin, or Oxford editions).

At Santa Fe, New Mexico

Group I (The Program in Writing)

2. Writing and Editing Prose Non-Fiction/Mr. Macrorie/T Th 2:00-4:30

A workshop for teachers centering on developing lively, succinct prose through writing and responding to the work of peers. The best of the writing – personal narrative, interviews with persons in the program, accounts of teaching, etc. – will appear in the weekly magazine *YEAST*. Class members working in teams will take turns editing *YEAST*.

Text: Macrorie, *Writing to be Read*, 3rd ed. (Boynnton/Cook).

25. Creative Writing Workshop/Mr. Momaday/M W 7-9:30p.m.

This course will be an investigation of the writing process in both poetry and fiction. No texts are required, though certain materials may be assigned during the course of the workshop.

176. Connections - Writing and Teaching/Mr. Macrorie/M W 2:00-4:30

In this seminar, we will help each other evolve our own standards for good writing in many genres. Teacher-students are asked to bring samples of "good" and "bad" writing done by their students for class or student publications.

Texts: *What Makes Writing Good*, eds. Coles and Vopat (D.C. Heath); Collum, *Moving Windows: Evaluating the Poetry Children Write* (Teachers and Writers Collaborative).

Group II (English Literature through the Seventeenth Century)

61. Shakespeare's Histories and Tragedies/Ms. Wofford/9:30

This course will concentrate on Shakespeare's development in two major genres, from *Richard III* in his earliest period, a play that combines history and tragedy, to



*Willa Cather, chronicler of Santa Fe and the Southwest in *Death Comes for the Archbishop* and other works. Photo taken during her stay at the Bread Loaf School of English, Vermont, summer 1922.*

Antony and Cleopatra, a play that reaches beyond tragedy toward romance. Topics will include the theatricality of kingship and of power more generally; the representation of gender and the relationship of gender to genre (do women have a place in history? can women do anything but die in tragedy?); the figurative and psychological complexity of the late Shakespeare; the politics and poetics of resistance to the varying forms of cultural dominance dramatized in the plays. Classes will focus on close readings of the plays and will examine Shakespeare's own interrogation of tragic form as it is embodied in the plays.

Texts: Shakespeare: *Richard III*, *Richard II*, *Henry IV* (Parts I and II), *Romeo and Juliet*, *Henry V*, *Hamlet*, *Macbeth*, *King Lear*, *Othello*, *Antony and Cleopatra* (all in the Signet Classics edition).

Group III (English Literature since the Seventeenth Century)

33. **Pope and Swift and Their Circle: Literature, Politics, and Culture**/Mr. Richetti/T Th 2:00-4:30

Readings in depth of major works by Pope and Swift, both prose and poetry, and some other texts by writers associated with them in the Scriblerus Club such as Prior

and Gay. Our attempt will be to place the Scriblerians in their political and cultural moment, as political writers who spent most of their lives in the opposition to Walpole and in a larger cultural sense as conservative, embattled traditionalists appalled by modern developments.

Texts: Pope, *Poems and Prose* (Penguin); Swift, *Complete Poems* (Penguin) and *Gulliver's Travels and Other Writings* (Riverside); Gay, *The Beggar's Opera* (Penguin).

52. The Novel and Social Change in Eighteenth-Century England/ Mr. Richetti/M W 2:00-4:30

Readings in selected novels from Defoe to Radcliffe will center on the relationships between the development of this new genre and the transformation of England into something like a modern nation-state. What cultural and ideological role can fiction be said to play in this radical revision of social structures? Close reading in a broad historical and cultural context will be our approach to a range of Eighteenth-Century narratives.

Texts: Defoe, *Roxana*; Richardson, *Pamela*; Fielding, *Tom Jones*; Smollett, *Humphry Clinker*; Burney, *Evelina* (Oxford); Johnson, *Rasselas*; Goldsmith, *The Vicar of Wakefield*; Sterne, *Tristram Shandy*; MacKenzie, *The Man of Feeling* (Oxford); Radcliffe, *The Italian* (Oxford). Although any edition of these novels will do, I will be working, except where noted, from Penguin paperbacks.

82. Imperialism and the Victorian Novel/ Ms. David/T Th 2:00-4:30

Through close study of well-known Victorian novels, together with affiliated texts such as memoirs, essays, and letters, we will examine the participation of the Victorian novel in the production of imperialist discourse. We will also read extensively in colonial/imperial discourse theory.

Texts: Brönte, *Jane Eyre* (Penguin); Dickens, *Dombey and Son* (Penguin); Collins, *The Moonstone* (Penguin); Schreiner, *The Story of an African Farm* (Schocken); Haggard, *King Solomon's Mines* (Oxford); Kipling, *Kim* (Penguin); Conrad, *Nostromo* (Penguin). Some reading in the post-colonial British novel and memoirs and travel narratives of British women in India will also be assigned.

Group IV (American Literature)

185. Literature of the South/Mr. Rampersad/9:30

This course will focus on works of American literature set mainly in the South and written either by Southerners or by individuals with a particular interest in and knowledge of the South as a distinct region and culture. The emphasis will be on the twentieth century and on short stories and novels. Authors will be approached both in their distinctly regional contexts and also as individual artists creating in the modern world.

Texts: Faulkner, *As I Lay Dying* (Vintage); Hurston, *Their Eyes Were Watching God* (Harper); Wright, *Black Boy* (Harper); Warren, *All the King's Men* (Harcourt Brace Jovanovich); O'Connor, *Everything that Rises Must Converge* (Farrar Strauss & Giroux); Welty, *The Golden Apples* (HBJ); Percy, *The Moviegoer* (Avon).

137. Race and American Literature/Mr. Rampersad/8:30

This course will investigate the impact on American literature of the assorted theories and ideas about race and racism that have been an essential part of American consciousness. The emphasis will be mainly on the historic relationships between blacks and whites. In addition to the required texts, some attention will be paid to notable relevant events in American history and to the general evolution of ideas about race and racism.

Texts: Stowe, *Uncle Tom's Cabin* (Bantam); Clemens, *Adventures of Huckleberry Finn* and *Pudd'nhead Wilson* (both Signet); Du Bois, *The Souls of Black Folk* (Penguin); Larsen, *Quicksand* and *Passing* (Rutgers); Faulkner, *Go Down, Moses* (Vintage); Morrison, *Tar Baby* (New American Library); Johnson, *Oxherding Tale* (Grove).

211. Native American Literature/Mr. Momaday/M W 2-4:30

This course will be an investigation of oral tradition and recent and contemporary Native American writing.

Texts: Farb, *Word Play*; Bierhorst, *The Sacred Path*; Momaday, *The Way to Rainy Mountain*; Bierhorst, *The Mythology of North America*.

217. The Literature of New Mexico/Mr. Elder/M W 2:00-4:30

This seminar will focus upon twentieth-century works written in English, but the authors on our syllabus also reflect, and reflect upon, New Mexico's distinctive mixture of cultures. Another central subject for a number of the books we will read



is the dramatic, challenging beauty of the land itself. We will visit several sites associated with our readings, as well as consider the powerful images of New Mexico created by Georgia O'Keeffe and Ansel Adams.

Texts: Austin, *Land of Journey's Ending* (Arizona); Lawrence, *St. Mawr* (Penguin); Cather, *Death Comes for the Archbishop* (Random House); Horgan, *Far from Cibola* (Ayer); Momaday, *House Made of Dawn* (Harper and Row); Anaya, *Bless Me, Ultima* (TQS); Adler, *The Ripening Light* (Peregrine Smith); Silko, *Ceremony* (Penguin); Hillerman, *Dance Hall of the Dead* (Harper and Row); Chavez, *The Last of the Menu Girls* (Arte Publico); Crawford, *Mayor Domo* (Harper and Row); and Tallent, *Time with Children* (Macmillan).

Group V (World Literature)

216. Literary Modernism: Woolf, Faulkner, and Latin American Narrative/ Mr. Lezra/10:30

Detailed readings of novels and shorter work by contemporary Latin American writers, with attention to their use and critiques of Modernist narrative conventions and to the strategies - rhetorical and thematic - with which the concepts of "race" and "nationality" are defined and radicalized in their work. Though the course will be taught in English, optional meetings will be held to discuss the material in Spanish if there is interest. [Students wishing to discuss the texts in Spanish may want to read Severo Saduy's *Cobra* (Ed. Sudamericana), which is not available in English.]

Texts: García Márquez, *One Hundred Years of Solitude* (Avon); Cortázar, *Blow-Up and Other Stories* (Pantheon); Borges, *Labyrinths* (Random); Lispector, *The Stream of Life* (Minnesota); Carpentier, *The Lost Steps* (Farrar Strauss & Giroux); Allende, *The House of the Spirits* (Bantam); Faulkner, *Absalom, Absalom!* (Vintage); and Woolf, *To the Lighthouse* (Harcourt Brace).

Other Information

Independent Reading Projects

With the approval of the Director and an appropriate member of the faculty, qualified students may undertake a program of reading and research during the academic year. Students must have taken a course at Bread Loaf in the area of their proposed program and have demonstrated their competence by securing a grade of A- or higher in that course. Arrangements must be completed during the summer session before the academic year in which the Reading Project is to be undertaken. Each Reading Project culminates in a long essay, a draft of which is presented at the beginning of the summer following the academic year of reading and research. Students then work closely with a faculty member in revising and bringing this essay to completion over the course of the summer. A Reading Project successfully completed is the equivalent of a regular Bread Loaf course. Two Reading Projects in different years are permitted toward the M. A. degree and four toward the M. Litt. degree. A tuition fee of \$1,155 is charged for each reading Project.

Independent Summer Reading Projects

Under exceptional circumstances, when the format of the normal Independent Reading Project is not appropriate (for example, in acting or directing projects), students may design an Independent Summer Reading Project, which counts as the equivalent of a regular Bread Loaf course. Students have the responsibility for establishing the subject matter of the Summer Project and for submitting a coherent and well-conceived prospectus for the summer's work no later than May 1. For M. A. and M. Litt. candidates, the Summer Project must be in an area in which students have previously taken a course at Bread Loaf and received a grade of A- or better; for M. Litt. candidates, the Project must be in the area of concentration.

Upon receipt of the proposal, the Director consults with the faculty member who will work with the student. In general, the student is expected to work independently, with not more than an hour meeting every week with his or her advisor. The student and the faculty member together determine whether the student will submit a series of short papers, or one or two essays, equivalent to at least a thirty-page paper.

Lecture Program and Other Activities

The lecture program at Bread Loaf introduces students to scholars and writers whose lectures broaden the outlook and enrich the content of the regular academic program. Among the special lecturers at Bread Loaf have been distinguished poets, novelists, and critics such as C. L. Barber, Saul Bellow, John Berryman, R. P. Blackmur, Willa Cather, Richard Ellmann, Northrop Frye, Hamlin Garland, Shirley Jackson, Sinclair Lewis, Archibald MacLeish, Hillis Miller, Howard Nemerov, Dorothy Parker, Carl Sandburg, Allen Tate, Helen Vendler, Richard Wilbur and William Carlos Williams. Similar programs of lectures are held at Oxford and Santa Fe.

Experienced teacher-researchers also visit Bread Loaf to offer workshops on practice-oriented research in the classroom.

Each week in Vermont, students have the opportunity to see classic or modern films. In Vermont and at Oxford, they are invited to join the Bread Loaf Madrigalists, who give an informal recital each summer. Students at all three campuses give frequent informal readings from their writings.

Course Registration

Course choices should be made following the receipt of the official bulletin (but not prior to March 1). A fee of \$1 is charged for course changes made after July 1. Early registration is advised, as the size of all classes is limited.

Students are urged to complete as much reading as possible before arrival in order to permit more time during the session for collateral assignments and for the preparation of papers.

At Vermont and Santa Fe, students are permitted to audit another course in literature in addition to the two courses taken for credit. Students regularly registered for a course may not change their status to that of auditor without permission of the Director, and never after the third week of the session.

A bookstore for the sale of textbooks, stationery, and supplies is maintained at Bread Loaf in Vermont. Required texts for each course are ordered for students. It may occasionally be necessary to substitute other texts for those listed in the courses of instruction. Although it is impossible to advise students of these changes in advance, the bookstore will stock copies of the substituted texts.

Students going to Oxford and to Santa Fe are urged to purchase their own copies of the texts to be used.

Library Facilities

The facilities of Starr Library at Middlebury College, which include the Abernethy Collection of Americana and the Robert Frost Room, are available to School of English students. The Davison Memorial Library at Bread Loaf contains definitive editions, reference books, and reserve shelves for special course assignments.

At Oxford, students have use of both the Lincoln College Library and the Bodleian Library of Oxford, one of the greatest libraries in the world.

In Santa Fe, students have use of the library at St. John's College.

Computer Facilities

At Bread Loaf, Vermont, there is a student computer center equipped with a number of Apple II, IBM, and Macintosh computers. Instruction in the use of these computers is provided. More rudimentary computer facilities will be available both at Oxford and at Santa Fe. Bread Loaf encourages students to bring their own computers to Vermont and to Santa Fe for their personal use. Bread Loaf discourages students from transporting their personal computers to Oxford.

One of the most exciting innovations of the Program in Writing has been the development of BreadNet, a national computer network for Bread Loaf teachers which links up the classrooms of about sixty colleagues. The primary goal of BreadNet is to establish a writing/inquiry network involved in studying various aspects of language and learning. All Bread Loaf teachers, after a suitable introduction to BreadNet, are invited to join.

Medical Facilities

At Bread Loaf a nurse is in attendance, and the College Medical Director is available for consultation. The well-equipped Porter Medical Center in Middlebury is within easy reach.

At both Oxford and Santa Fe, students with medical needs will be referred to local doctors.

Accommodations

Dormitory housing at Bread Loaf is available for students without families accompanying them. Cabins, houses, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are available for students with families. Securing off-campus housing is the responsibility of the student, but the Bread Loaf office will try to provide assistance. Meals for on-campus students are served in the Bread Loaf Inn; there is also a Snack Bar in the Barn. For a reasonable fee, the School provides a child-care program, Croutons, on campus for students' children.

At Oxford, students have single accommodations, occasionally consisting of living room and bedroom. They take their meals together in the college Hall. Rooms are cleaned by scouts. There is also a limited number of suites available at Lincoln for students with spouses and apartments for students with families.

At Santa Fe, students will be lodged in double rooms at St. John's College; a small number of single rooms may be available at an increased cost. The Bread Loaf office may be able to give advice to students with families seeking housing in Santa Fe. Students living on campus will take their meals together at St. John's. Bread Loaf anticipates that local commercial day-care services will be available in Santa Fe.

Transportation

The Bread Loaf campus is twelve miles from Middlebury, the closest bus stop. The Bread Loaf taxi meets all buses on June 25. There are Vermont Transit buses from Montreal, Boston, Albany, and New York City. A number of airlines offer flights to Burlington; connection to Middlebury can be made on Vermont Transit buses.

Students going to Oxford will be expected to make their own travel arrangements. In early spring we will send information covering details of preparation for the trip abroad and living at Oxford.

Students going to Santa Fe from long distances away will probably do best to fly to Albuquerque and take ground transportation from there to Santa Fe. Bread Loaf will provide information in early spring on the means of traveling from Albuquerque to Santa Fe.

Recreation

Since the elevation at Bread Loaf, Vermont, is 1500 feet above sea level, the summers can be cool. For those who enjoy outdoor life, the School is ideally located at the edge of Battell Forest. A junction with the Long Trail, which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the School. A picnic at the nearby Robert Frost farm and a tour of the Frost cabin are popular Bread Loaf traditions, as is the square dance in the Bread Loaf Barn.

The extensive campus offers a fine opportunity for the combination of study and recreation. A softball and soccer playing field and tennis and volleyball courts are available. Jogging and hiking trails are everywhere. A beach at Lake Dunmore is twelve miles from the School. At Bread Loaf, there is Johnson Pond and nearby Lake Pleiad.

At Oxford, the School itself promotes theater trips to Stratford-upon-Avon and London. In recent years, Oxford classes have sometimes either officially or unofficially taken excursions to locales associated with the courses, such as the Lake District and Ireland.



Around Santa Fe there are many locales to visit, including some of the most significant archaeological locales in America, such as Mesa Verde and Pueblo Bonito in Chaco Canyon. Some classes may make excursions to selected sites. Students might seriously consider renting a car, since many of the sites are quite reachable but not in close proximity to St. John's College.

Transcripts

One official transcript from the Bread Loaf School of English will be issued without charge on written request to the Director of Academic Records, Middlebury College. A fee of \$2 is charged for each additional transcript. To students who are financially indebted to the College, no transcript will be issued until satisfactory arrangements have been made with the Comptroller.

Letters of Reference

Requests for letters of reference should be made to the Director of the School, not to former Bread Loaf faculty.

Transfer Credits

A limited amount of graduate work may be transferred from other accredited institutions. Each course must be approved for transfer, preferably before the work is done. Transfer course credits cannot be counted for degree credit elsewhere and must be of B grade or better. The program of a candidate for the Master of Arts or Master of Letters degrees at Bread Loaf may include no more than six transferred credits. Such credits are normally earned in literature courses. Thus, if six credits are transferred, the degree may be earned in four summers or, in exceptional cases, in three.

Graduate credits transferred from other institutions expire after ten years have elapsed since the study was done. Even graduate credits earned at Bread Loaf expire after ten years. Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

Fees

<i>Vermont:</i>	Tuition:	\$2,310
	Board:	820
	Room:	<u>335</u>
	Total:	\$3,465
<i>Oxford:</i>	Comprehensive Fee:	\$3850
<i>Santa Fe:</i>	Tuition:	\$2310
	Room and Board:	<u>\$1540</u>
	Total:	\$3850

The tuition fees also include a fee for an accident insurance policy with limited coverage.

Each applicant who is accepted is asked to pay a \$175 enrollment deposit, refundable up to May 1, which is applied to the student's total bill. An applicant is officially registered only upon receipt of this fee. Money should not be sent until payment is requested. Rooms are assigned only to students registered officially.

Final bills are mailed about May 1 and are payable upon receipt. A late fee will be charged for bills not paid by June 1 except for those students admitted after bills have been sent. Checks should be made payable to Middlebury College. Students living outside the U.S. must have the checks made out in U.S. dollars.

A fee of \$1,155 is charged students who take a third course for credit at Vermont or Santa Fe.

Refunds

Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit but may receive refunds for any additional amounts paid as follows:

Before the end of first week of classes: 60% of tuition plus pro-rated board.

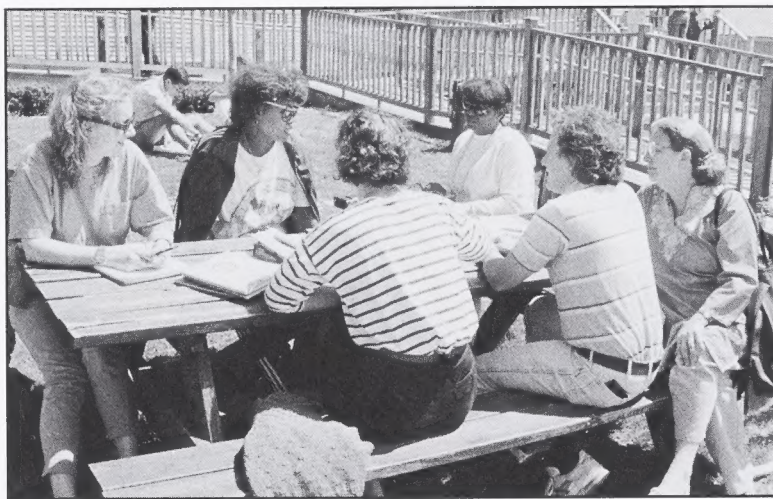
Before the end of second week of classes: 20% of tuition plus pro-rated board.

Thereafter: board only, pro-rated.

Financial Aid

Because of the generosity of former and present Bread Loaf students and friends of the School of English, the School has steadily increased its financial aid resources. No interested applicant with strong credentials should fail to apply because of need.

Financial aid may be in the form of grants and/or work aid. The aid is awarded on the basis of financial need and scholastic ability. To be considered for all types of aid offered through Middlebury College, a student must first file a Bread Loaf Financial Aid Form (FAF) with the Middlebury Financial Aid office. Requests for aid should be made when the application form is submitted to the School; all pertinent forms and information will be sent when they become available. Students are advised to return all completed materials as soon as possible after they are received.



Schedules

Vermont

June 25	Registration Day
June 26	Classes begin
July 19	Mid-term recess
August 7	Classes end
August 8-9	Final examinations
August 10	Commencement

Oxford

June 24	Arrival Day
June 25	Registration; Classes begin
August 2	Classes end
August 3	Commencement

Santa Fe

June 26	Registration Day
June 27	Classes begin
August 7	Classes end
August 8	Commencement

Middlebury College
Middlebury, Vermont 05753-6115